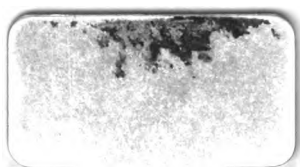


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The Tippets of the Canons Ecclesiastical.

WITH

Illustrative Wood Cuts.

BY

Gilbert I. French.



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NOTICE.

THIS Paper was read before a meeting of the British Archæological Association at Manchester, on the 24th August, 1850, presided over by the LORD BISHOP OF MANCHESTER. Its favourable reception is mainly attributable to the circumstance of its being read by J. R. PLANCHÈ, Esq., and illustrated by full-sized Drawings by W. LANGTON, Esq. To these gentlemen I am greatly indebted for their kind and voluntary assistance at a time when my personal attendance was prevented by illness. The Illustrative Wood Cuts have been carefully rendered from my own inefficient Drawings, by the kind attention of Mr. JOHN BASTIN.

G. J. F.



Fig. 1.

The Tippet of The Canons Ecclesiastical.



IN many quarters considerable misapprehension prevails as to the meaning of the word "tippet," which occurs more than once in the Canons of the English Church: it is the purport of this paper to point out, as far as possible, the origin of this ornament, and the different uses to which it is applied.

The modern and *lay* signification of the word tippet is a rather small cape encircling the neck and covering the shoulders. In this form it is still occasionally used, and will be easily remembered as a portion of the dress of many female charity schools. The tippet of the middle ages was a very

Illustrations.

Fig. 1.—"Thomas Bedel of Redburne," engraved in Strutt's *English Dresses*. Plate cix.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.

different and more important ornament of the person. It formed a curious and conspicuous part of the hood or capucium, which was then worn almost universally by both sexes and all ranks as a covering for the head and shoulders. Its parts and uses will be easily understood by referring to the description of the antiquary Stow. "These

Hoods," he says, **"were worn the roundlets upon the heads, the skirts to hang behind in their necks to keep them warm, the tippet to lie on the shoulder or to wind about their necks."*** —

It was, however, worn in various fashions, and applied to curious uses.

Chaucer tells that the miller in the "Reve's Tale" wore on holidays "his tippet ybounde about his hede,"† and of "The Frere" we are told that

"His tippet was ay farsed ful of knives
And pinnes, for to giben fagre wibes."‡

The tail-like appendage, called the liri-pipe, or tippet, varied in its length and

* Stow's *Survey of London*, edited by Strype. Book v. chap. vii.

† *Canterbury Tales*, "The Reve's Tale."

‡ *Canterbury Tales*, "The Frere," in prologue.

Illustrations.

Fig. 2.—Traveller in hood, from Strutt's *English Dresses*, edited by Planché. Plate lxxiv.

Fig. 3.—Hood twisted round the neck, from *English Dresses*. Plate lxxiv.

Fig. 4.—Hood fastened round the head, engraved in Boutell's *Monumental Brasses*, p. 162.

Fig. 5.—Gentleman with hood, from Strutt's *English Dresses*. Plate lxxiv.

breadth according to the fluctuating fashions of the time.

One of its purposes appears to have been to indicate the rank of the wearer. This is illustrated by the enamelled ornaments on the celebrated cup belonging to the Corporation of Lynn, which was recently exhibited at the Rooms of the Society of Arts in London. The noble-



Fig. 6.

men and ladies of a hunting party are there represented in hoods with tippets reaching all the way down their backs, while attendants, huntsmen, and abigails have the same ornament varying from a minimum length of a few inches.

So important was this formerly considered, that the fashion of tippets, particularly with respect to their length and breadth, was made the subject of repeated royal ordinances. Thus we find that the queen of Henry VII. was entitled to wear a tippet **"lying a good length on the trayne of her mantle, and in breadth a naple and an inch."** Peers of that time



Fig. 7.



Fig. 8.

might wear tippets a yard and a half long. The gentry were required to wear them a yard long and an inch broad, while

Illustrations.

Fig. 6.—Rustic of the fourteenth century.

Figs. 7, 8.—Figures from the Lynn cup, reduced from the enlarged engraving in *Carter's Ancient Sculpture and Painting in England*.

inferior persons were ordered "to have no manner of tippets found about them."*



Fig. 9.

It must be confessed, however, that these sumptuary laws were never strong enough to resist the more powerful influence of fashion; as we find, in numberless illuminations of the period, the tippets of the mediæval damosels and dandies trailing upon the ground, and growing out to the most inconvenient and preposterous dimensions.

The custom of cutting the edges of the dress in a leaf-like pat-



Fig. 10.

tern which prevailed during the reigns of Henry V. and Henry VI., was extended to the tippets. Camden, quoting a satirical



Fig. 11.

writer of that period says, "The

* "The ordinance and reformation of apparel for great estates . . . made by the right high mighty and excellent Princess Margaret Countess of Richmond mother to the mighty Prince King Henry VII. in the eighth yere of his reigne." — Strutt's *English Dresses*, vol. ii. p. 212.

Illustrations.

Figs. 9, 10.—Figures from the Lynn Cup.

Fig. 11.—Person of rank, engraved in Strutt. Plate cx.

liripipes or tippetts pass round the neck, and hanging down before, reach the heels *all jagged.*"

As additional proof that the old tippet was an ornament of considerable length, and not a mere covering to the shoulders, it is only requisite to mention that the last implement of the law was known until lately under the slang name of a "Tyburn tippet."

The tippet or liripipe is easily recognised in the hoods worn by graduates of Cambridge and Dublin; though less noticeable, it is also to be seen in the Oxford hood; and it is not a little curious that while these hoods have entirely departed from their original shapes in the parts intended to cover the head and shoulders, so that they now serve no other purpose than that of a mere badge, the tippetts should have remained comparatively unaltered. It may be remarked that the present mode of wearing



Fig. 12.



Fig. 13.



Fig. 14.

Illustrations.

Fig. 12. — Female, engraved in Strutt. Plate cxi.

Fig. 13. — Lady of rank, engraved in Strutt. Plate cxxiii.

Fig. 14. — A statue in the Chapel of Henry V. in Westminster Abbey, engraved by Carter, showing the *jagged* tippet.

the University hood, hanging by a ribbon and reaching nearly to the ground behind, is of questionable taste, as it has entirely altered the character and uses of the habit. At the time that the Canons were promulgated, the hood was worn upon the shoulders, and re-

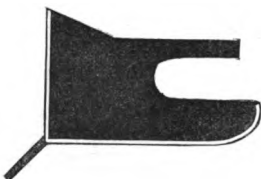


Fig. 15.

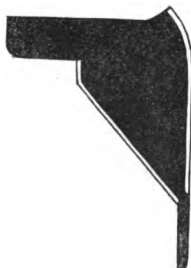


Fig. 16.



Fig. 17.

tained in its place by about three inches of the portions which meet at the chest being sewed together, —a more elegant and consistent arrangement than that which is now usual.

It is perhaps not unworthy of notice that the appendage known in mediæval times as the tippet, is by no means peculiar to that period nor to this particular country.

It would almost seem as if humanity in every age and climate has an inherent ambition to assume this tail-like distinction of the lower animals, though it is wisely worn



Fig. 18.



Fig. 19.

Illustrations.

Figs. 15, 16, 17.—The Cambridge, Dublin, and Oxford modern M.A. hoods, *laid flat*.

Fig. 18.—Mode of wearing the B.A. hood, from an engraving in Speed's Maps, about 1610.

Fig. 19.—Mode of wearing the M.A. hood, from an engraving in Speed's Maps, about 1610.

“with a difference,” as an ornament to the head. Liripipes or tails may be traced in the dress or armour of the ancient Egyptians, Greeks, Jews, Romans, Persians, and other Eastern nations; in the hair of the modern Chinese, Mahomedans, American Indians, Hindoos, and Swiss maidens, as well as in the queues, pig-tails, club-tails, and bag-wigs of English sailors, soldiers, and gentlemen, only fifty years ago. May it not still be recognised in the horsehair appendages flowing from the helmets of the Life Guards, and in the ever-changing lappets, ribbons, turbans, streamers, and toques of modern female fashion?



Fig. 20.



Fig. 21.

During the reign of Henry VI. the hood began to be superseded by the use of hats among the higher classes. In this change, however, the tippet retained its importance, and was frequently appended to the hat* a fashion which originated the still universally used hat band.

In an inventory of the effects of Sir John Fastolffe, we find enumerated among other articles of dress, “A Hode of Damask felwet with 1 Typpet fastyed with



Fig. 22.



Fig. 23.

* See Cut at page 15.

Illustrations.

Fig. 20.—Figure of a Trojan, from a tracing by D'Agencourt.

Fig. 21.—A Jew, from an illumination in an ancient Greek MS., engraved by D'Agencourt.

Fig. 22.—A hood with tippet attached, from Strutt's *English Dresses*. Plate lxxvii.

Fig. 23.—A secretary in hood, from illuminations in Strutt's *English Dresses*. Plate cxiv.

a lase of Silke," showing that the hood and tippet could be separated, — "A Russett Hode of Satyn withowgt a typpet," — and "a Typpet halfe Russet and halfe blake felwet," indicating their complete separation and independent use. When this separation took place it appears that our ancestors were for a long time puzzled as to the best mode of disposing of the tippet. The first lord mayor of London who wore a hat suspended his tippet from his neck. Ladies frequently presented theirs to favoured knights, who wore them in their helmets or as streamers from their lances. Some gentlemen wore them tied on the left arm over their armour,* others arranged them like a baldric fastened on the left shoulder,† and sometimes they were knotted under the left arm like the ribbons of the orders of knighthood, which may probably owe their origin to the same source. The military sash may be recognised as another adaptation of the tippet fastened round the waist.

Mourning habits are always the last to be influenced by changes of fashion. At such a time many customs and relics of bygone days still cling around us, which have quite disappeared from the costume of the gay world. The hood, in its simplest form, and the antique black cloak, are still used at funerals in some parts of England; and the long, solemn hatband of crape or silk is but a variety of the more ancient tippet.‡ Such hatbands, under the name of tippets, are even now a part of the recognised mourning for royalty, and as such were, until lately (if they are not still) under the surveillance of the heralds, among whose duties their regulation is particularly enumerated. By the royal letters patent

* Vide portrait of Richard Earl of Warwick, ob. 1658, in Lodge's *Portraits*.

† Vide portrait of Sir Walter Raleigh, ob. 1618, in Lodge's *Portraits*.

‡ The modern custom of wearing at funerals both a hatband and a scarf over the shoulder, curiously marks the extravagance which has crept into such ceremonies. They both represent the original tippet, which, when hoods were discarded, retained its place as a hatband in mourning costume.

of King James II., appointing Sir Henry St. George, Knt., Clarencieux King of Arms, he is authorised to "reforme and controule all such as at any funeralls or interrments shall use or weare any mourning apparell as gowns hoods or tippetts, or such like, contrary to the orders limited or prescribed in the time of the most noble Prince King Henry the Seaventh otherwise, or in any other sort, than to their estates and degrees, doth or shall appertaine."*

It is, however, to the tippet as a part of the modern ecclesiastical costume that our attention is in the present instance to be directed. There are three separate ornaments, having different origins, and applicable to different uses, which appear to be included under this general name—a circumstance which has caused no slight confusion in their use. The first of these is the Chaplain's scarf.

* Dallaway's *Enquiry into the Origin and Progress of Heraldry*, p. 311.



The Chaplain's Scarf.



It was a custom of the middle ages, when the nobles trusted less to law than to their own strong hands for the protection of their real or supposed rights, to engage, in addition to their ordinary retainers, the services of numerous persons of all ranks, but particularly tradesmen and artisans, who undertook to assist them with arms or otherwise, as they might be required, to swell the ranks of a pageant or add to the strength of a military force. And these parties in their turn expected the good offices of their patron to aid and countenance them in their ordinary avocations. The usual badge of this alliance was a hood of the livery colours of the patron, presented by him, and worn by his humbler retainer at all such times as his services were required. Stow quaintly informs us that **"these livery hoods were in old times made in colours, according to their gownes, which were of two colours, as red and blew or red and purple. murray, or as it pleased their master to appoint. But now of late they have used to be all of one colour and that of the saddest, but their hoods being made the one half of the same cloth their gowns be on, the other half remaineth red as of old time. And so I end as wanting time to tra-
vail farthur in this work."***

* Stow's *Survey of London*, edited by Strype, book v. chap. vii.

Numerous instances are related of the citizens of London assuming hoods of the royal colours in compliment to the king, on such occasions as his coronation, marriage, or return from a successful war. When Henry V. returned from the battle of Agincourt, he was met "**by the Mayor of London with the Aldermen and crafts to the number of four hundred riding in red with hoods red and white.**" And in 1432 King Henry VI., after being crowned in France, returned to London, and "**was met by the Mayor in crimson velvet, a great velvet hat furred, a girdle of gold about his middle, and a bawdrick [tippet or scarf] of gold about his neck trailing down behind him. The Aldermen in gowns of scarlet with sanguine hoods, and all the commonality in white gowns with scarlet hoods,**"* &c. &c.

This custom was not confined to the laity. The ecclesiastical barons bestowed their liveries on immense numbers of adherents. And chaplains wore the livery hoods of their lords of like material and colours, though differing somewhat in form from those of lay servants. It is probable that chaplains, ranking above servants and tradesmen, would, as a distinction, have liripipes to their hoods of considerable length. In a curious satire of the time of Henry VIII., called "**The Tally of the Deuill,**" there occurs: "**Item I geve unto the best parte of the Cleargie, eberyche a red bloody gowne, and ebery other of them, a long greene gowne, or a fyne blacke gowne with eberyche their tippettes of velvet and sarcenet, downe to the grounde, to be knowne from other men followinge me to my buriall.**"†

As a farther illustration of the custom, we abstract from the Household Book of the Earl of Northumberland, during

* Stow's *Survey of London*, book v. chap. vii. The Plantagenet livery colours were white and red.

† Of this curious satirical pamphlet there is a unique copy in the Advocates' Library, Edinburgh. The quotation is from a reprint of a few copies, one of which is in the Author's possession.

the reign of Henry VIII., the following items from the list of articles prepared against "My Lord's going over the sea with his Prince."

"Item ij Cotys of White Damaske Gatten of Brigis garded with Grene Gatten of Brigis for my Lords petty Captaynes.

"Item ij pair of riche rosses, of crosses of crimson helbet with as many white cressaunts to yeme, for to set upon the fore-sayde Cotys of Silk.

"Item xi yerds and i quart of rede cloth for iii gowones for iii Chaplaynes y^e went ober with my Lord.

"Item iii Bendys of White Sarsnett and Grene, with bi Cross. bi Ross and bi Cressaunt for the sayde iii Chaplaynes."*

The green and white sarsnet were probably for the chaplain's hoods, or tippetts, so that my Lord Percy's "*petty captaynes*" and his *chaplaynes* wore his peculiar livery and badges, as did also, "*Esperaunce his purcyvaunt*," his grooms, footmen, and soldiers.

This very objectionable custom, however, was not confined to the persons of the clergy, but was irreverently extended even to the most important ornaments of the church. Fox tells us that, in the second year of Queen Mary, the rood having been set up in St. Paul's Church with much ceremony, "not long after this a merry fellow came into Paul's, and spied the roode with Mary and John new set up, whereto, among a great sort of people, he made low curtesie, and said: 'Sir, your mastership is welcome to towne; I had thought to have talked forther with your mastership; but that ye be here clothed in the Queene's colours, I hope ye be but a summer's bird, in that ye be dressed in white and greene.'"†

* Northumberland Household Book, in the *Antiquarian Repertory*, vol iv. p. 365; cressents, &c., were the badges, green and white the livery colours of that noble house.

† Fox's *Ecclesiastical History*, vol. iii. p. 104.

Chaplains are now appointed, under certain regulations as to number, by royalty, the nobility, bishops, sheriffs, and other civil functionaries; the office is instituted by the presentation of the patron's scarf, or tippet, which is worn by the chaplain. It is, however, no longer of livery colours, but of plain black silk, in three folds, reaching to the skirt of the clerical gown, over which it is worn. The ends are usually deeply notched with mitre-shaped openings. The chaplain's scarf is frequently confounded with a scarf, or tippet, peculiar to the clergy of cathedrals and collegiate churches and to certain academical degrees, afterwards to be described; and great irregularity in the use of both has been practised ever since the Reformation. A letter in the *Spectator* shows the abuse of the scarf in the last century, and likewise proves that the idea of its being a kind of livery worn by chaplains was at that time commonly entertained:—

“As I was the other day walking with an honest country gentleman, he very often was expressing his astonishment, to see the town so mightily crowded with doctors of divinity; upon which I told him he was very much mistaken if he took all those gentlemen he saw in scarfs to be persons of that dignity; for that a young divine, after his first degree in the University, usually comes hither to show himself; and on that occasion, is apt to think he is but half equipped with a gown and cassock for his public appearance if he hath not the additional ornament of a scarf of the first magnitude to entitle him to the appellation of doctor from his landlady and the boy at Child's. . . . When my patron did me the honour to take me into his family (for I must own myself of this order) he was pleased to say he took me as a friend and companion; and whether he looked upon the scarf like the lace and shoulder-knot of a footman as a badge of servitude and dependance, I do not know, but he was so kind as to leave my wearing it to my own discretion. . . .

The privileges of our nobility to keep a certain number of chaplains are undisputed, though perhaps not one in ten of these reverend gentlemen have any relation to the noble families their scarfs belong to.” *

Another correspondent of the *Spectator* concludes a letter complaining of improper expressions introduced by the clergy into the prayer before the sermon in these words : — “There is another pretty fancy. When a young man has a mind to let us know who gave him his scarf, he speaks a parenthesis to the Almighty : ‘ Bless, as I am in duty bound to pray, the right honourable the countess.’ Is not that as much as to say, ‘ Bless her ! for thou knowest I am her chaplain ? ’ ” †

It appears to have been sometimes thought that a patron, on presenting his scarf to a clergyman, and thus constituting him chaplain, removed him from the surveillance of the higher church authorities, and even beyond the reach of ecclesiastical law : thus we find that, “when the reverend Mr. Romain was turned out of St. George’s, Hanover-square, but reluctant to part with many who were dear to him, and who wished still to profit by his labours, he met them at the house of a Mr. Butcher ; for which pretended irregularity, being threatened with a prosecution in the most apostolic spiritual court, the excellent Lady Huntingdon, supposing she had a right to protect him from this fresh oppression, gave him her scarf, and as her chaplain he continued to preach to the poor in her kitchen.” ‡ It is also stated that, under somewhat similar circumstances, this eccentric lady “bestowed her scarf, patronage, and protection on Mr. Whitfield.” ||

* *Spectator*, No. 609. This paper was published on the day of the coronation of King George the Third ; the author (a clergyman) is unknown.

† *Spectator*, No. 313.

‡ *Life of Selina, Countess of Huntingdon*, vol. i. p. 133.

|| *Life of Selina, Countess of Huntingdon*, vol. i. p. 192.

During mourning, the black silk scarf, or tippet, of the chaplain is often exchanged for one of crape, the form being exactly the same. It should be worn over the black gown only, and (though the arrangement is seldom attended to) not over the surplice, because it then usurps the place of other tippetts of at least equal, if not greater, importance, which we now proceed to describe.



The Choir Tippet.



For many centuries before the Reformation the clergy of cathedral and collegiate churches were accustomed to wear over their surplices, partly as a distinction, but more especially as a protection from cold during the early morning and the nocturnal services, a vesture of fur and cloth, which varied in form and colour in different places and at different periods. Its most frequent form was a kind of fur hood, with long ends or tippets, sometimes of fur but more frequently of cloth or silk, which hung down before. It was, however, quite different from the hoods of monastic orders or from those of the laity, which usually had the long tippet behind instead of in front.

This particular hood was not worn by the priest officiating in the more solemn services of the church, but by the cathedral clergy, of whatever rank, in their places in the choir. It was called the *almuce*, *aumess*, or *amys*; and the name is so much like that of another ornament of the officiating priest, the *amice*, (*amicus*), differing only in orthography, that there is a necessity to point out the distinction between them, particularly as they have been confounded until very recently



Fig. 24.

Illustrations.

Fig. 24.—A priest in amice, worn on the head, engraved in Picard's *Religious Ceremonies*.

by the most eminent authors on liturgical subjects. The amice (amictus) was an oblong square of fine linen placed by the priest upon his head at the time he assumed the usual eucharistic vestments. On that portion which covered the forehead was sewed an embroidered ornament called the apparel, and, when so worn, the appearance of the amice was nearly that of the Jewish phylactery.

When the more important vestments were put on, the amice was thrown back upon the neck, in which state the apparel appears exactly like, and is frequently mistaken for, a collar on the chesuble. Numerous examples of this occur on the brasses of priests.



Fig. 25.

The aumess (almucium) or choir tippet worn by canons was usually made of the fur of the gray squirrel, those of the inferior cathedral clergy of common brown or black fur, while dignitaries wore them of sable, and members of noble houses of ermine. The hood portion of this vesture appears to have been early disused, and in its stead a square cap was worn in choir, which could with greater ease be lifted from the head when the sacred name occurred in the services. This cap was retained in the Reformed Church of England until after the accession of James I., and is still used by the Roman Catholic clergy. The choir tippet is also worn by the clergy of Continental cathedrals, though the form and colour vary in almost every church. We learn from the Rev. Mr. Webb's *Sketches of Continental Ecclesiology*, that at the cathedral, Ratisbon, "the chapter wear red silk tippets in the stalls;" at the Duomo, Milan, "the canons wear over the surplice a scarlet cape and mantle, the minor canons carry furred capes over the arms, and the singing men wear over

Illustrations.

Fig. 25.—Priest, with the apparel of the amice on the neck, from a brass.

D

their surplices hooded black mantles faced and lined with green;" and at "the Duomo, Verona, the clergy wear blue cravats, cassocks, and short laced surplices tied with ribbons of different colours." Such are some of the varieties of the ancient aumess, as now worn by the clergy of the Roman Catholic Church.



Fig. 26.

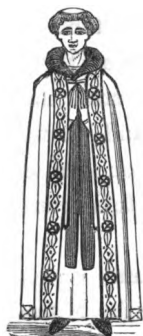


Fig. 27.



Fig. 28.

The choir tippet occurs frequently on the brasses of English canons in the fifteenth and sixteenth centuries; it may



Fig. 29.



Fig. 30.

be distinguished from the stole by the rounded terminations of its long tippets, whether of fur or cloth, and by small plummets of lead frequently appended to weigh them down; it is usually worn over the surplice and under the splendid processional vesture called the



Fig. 31.

Illustrations.

Figs. 26, 27, 28.—Canons, from brasses, in surplice, aumess, and cope.

Figs. 29, 30.—Ends of tippets weighted with plummets of lead, from brasses.

Fig. 31.—Canon, in aumess, bordered with bell-shaped ornaments, from a brass.

cope. This, however, was not always the case, as in numerous instances it is found without any superior covering. In very early exam-



Fig. 32.

ples a kind of bell-shaped ornament is found attached to the aumess, which at a

later period was represented by the tails of the animals whose skins formed the cape. This was particularly the case in the reign of Henry VII, about which time the long tippetts were severed, just as the tippet disappeared from the lay hood. Perhaps it is to this bell-shaped ornament of the aumess that Chaucer alludes, as enabling him to recognise the chanon in the *Canterbury Tales* —



Fig. 33.

“ In my herte wondren I began
What that he was, till that I understode
How that his cloke was sewed to his hode,
For which when I had long abised me
I demed him some chanon for to be.”*

Clok, it must be remembered, was the old name for a bell or bell-shaped ornament, as the klok of a stocking.

It is just possible that at an early time the canons' hoods had real bells attached to them, which we know was the case with the robes of the Jewish priesthood, and the custom was

* *Canterbury Tales*.

Illustrations.

Fig. 32.—Canon, from the title page of Fox's *Martyrology*.

Fig. 33.—Canon, in furred aumess, with a fringe of tails, from a drawing in trick, engraved in the *Antiquarian Repertory*, vol. I., representing procession to the christening of Prince Arthur, son of Henry VII.

adopted by Christian ecclesiastics both of the Eastern and Western churches. Dr. Rock informs us that a few years ago he "was shown in the inner sacristy at the great church of Aix-la-Chapelle, an old cope trimmed at the bottom with a row of silver bells beautifully made, of a slender tapering form, both in shape and size very much resembling the unblown flower of the graceful fuchsia fulgens."*

There is a triangular shaped piece of stuff worn attached to the hood by certain university officers, and by the preachers at St. Mary's, Oxford, which has been for some time a kind of archæological puzzle. It is shaped like the klok of a stocking, and may probably be such an ornament as Chaucer's canon had sewed to his hood, though this is merely offered as conjecture. It may be remarked that Chaucer did not intend to say, as most of his commentators have supposed, that the cloak or mantle was sewed to the hood; this would have been no distinguishing mark of the canon, as it was an ordinary custom among all classes at that period; nor would that accomplished master of language be likely to describe a larger garment as sewed to a smaller; had he meant what the commentators supposed, Chaucer would have said, "his hode was sewed to his cloke."

To show that the choir tippet was adopted into the Reformed Church of England, I quote portions of the account which Archbishop Parker has left us of his own consecration to that office at Lambeth Chapel. "*The Archbishop,*" he says, "*enters the chapel about five or six through the western gate, clothed with his scarlet gown reaching to his feet, and with his hood.*"† After morning prayers and a sermon by Scory, bishop elect of Hereford, communion was celebrated by the bishop elect of Chichester in a surplice and silken cope, assisted by the archdeacons of Canterbury and Lincoln similarly vested. The consecration having taken

* *Church of our Fathers*, vol. i. p. 418.

† Account of the rites and ceremonies which took place at the consecration of Archbishop Parker. Published by the Cambridge Antiquarian Society.

place, he continues: "At length these sacred rites being finished and completed, the Archbishop goes out by the northern porch accompanied by the four Bishops who had consecrated him, and forthwith, attended by the same Bishops, he returns through the same porch, clothed with the white episcopal surplice* of a Bishop, and 'chimera,' as they call it, made of black silk, about his neck, but on some part of his collar were sewed precious skins they commonly call sables — also the Bishops of Chichester and Hereford

being clothed in their own episcopal garments, viz. with the surplice and chimera."

In the same document we are told that Miles Coverdale, who assisted at the consecration, "used nothing but a woollen gown reaching down to his ancles."

In the chimere of the episcopal habit the ancient choir tippet or aumess will be readily recognised, though it obtained upon this occasion a new and secular name, in deference, probably, to the known opinions of Coverdale and others who were parties to the consecration. The identity of this chimere of Archbishop Parker with a furred scarf or tippet worn by preceeding church dignitaries may be seen



Fig. 34.



Fig. 35.

* The rochet.

Illustrations.

Fig. 34.—Archbishop Parker, from an engraving in Lodge's *Portraits*.

Fig. 35.—Archbishop Warham, from a painting at Lambeth Palace, engraved in Lodge's *Portraits*.

from the portrait of Parker, where the scarf without the sable is sufficiently evident, and that of Archbishop Warham, where the sable collar and the silk scarf may be both distinguished. The chimere has since grown into a robe of black satin nearly covering the rochet, and to it the lawn sleeves are now attached. The choir tippet, however, has not been discarded; it is still a portion of the episcopal costume worn in addition to the chimere; it also continues to be used by prebends and canons of English cathedrals over the surplice, irrespective of any appointment as chaplain, or of their academic status.

The modern English choir tippet and the chaplain's scarf resemble each other, not only in form and material, but in the circumstance that they may both be worn as a part of the everyday and outdoor costume of the clergy, neither of them being essential to the offices of the church, nor intended to be used in administering her more solemn services. The one serves to mark connection with a cathedral or collegiate body, by whom a regular service with daily prayers is performed; the other is the badge of an engagement to offer prayers for, and to superintend the religious duties of, some particular person or family.

The seventy-fourth canon ecclesiastical, enjoining "decency in apparel to ministers," appears to refer both to the chaplain's scarf and choir tippet now described. By it "deans, masters of colleges, archdeacons, and prebendaries, in cathedral and collegiate churches, being priests or deacons," are instructed to wear gowns with hoods or tippets of silk or sarsnet and square caps, an injunction applicable in all respects to the choir tippet. "Doctors in divinity, law, and physick, bachelors in divinity, masters of arts, and bachelors of law having any ecclesiastical living," are entitled to wear the same costume. This appears to be a permission granted by the church in compliment to their academic rank, irrespective of connection with any cathedral church or of any appointment

as chaplain; all other ministers, who have not the requisite academic degree, are "to wear the like apparel as aforesaid, except tippetts only," that is, gowns and tippetts, but not the hood, that being an indication of university rank distinctly prohibited to ministers who are not graduates under pain of suspension by the fifty-eighth canon. The tippet permitted to these non-graduates is presumed to be the scarf presented by patrons to their chaplains, and which may be worn by priests or deacons, whether graduates or otherwise.



The Priest's Tippet or Stole.



THE fifty-eighth canon, which regulates the dress of the clergy "reading divine service and administering the sacraments," directs graduates to wear upon their surplices the hoods of their degrees, and permits such ministers as are not graduates to wear "decent tippets of black." It is presumed that this particular tippet does not refer to the chaplains' or canons' scarfs, neither of which would be applicable under such circumstances according to the ancient usages of the Christian church, but rather to the orarium or stole, one of the earliest symbolical vestures of Christianity. To identify



Fig. 36.

this ornament of the clergy with the tippet of the Reformed Church, it may be only necessary to mention that Bingham, in a translated quotation, says that "the deacons resembled the wings of angels with their veils or *tippets* on their left shoulders, running about the church and crying out, Let none of the catechumens be present at the celebration of the mysteries."* And again, "The council of Laodicea has two canons concerning the little

* *Antiquities of the Christian Church*, vol. i. p. 646.

Illustrations.

Fig. 36.—Deacon with stole on the left shoulder, from an engraving in D'Agencourt's collection, reduced from the original manuscript of the eleventh century.

habit called *orarium*, which was a *scarf* or *tippet* to be worn upon the shoulders, and might be used by bishops, presbyters, and deacons," &c.

The stole in the earliest days of the Christian church was called the orarium; it then consisted of a strip of linen hung over the neck. Some writers derive its name from *ora*, because it was employed to wipe *the face* by those who ministered in public; though its more probable origin is from *orare*, as it was ever the peculiar symbol of *prayer*, and is said to have been worn by females during public prayers as a covering for the head, in accordance with the admonition of St. Paul: "Judge in yourselves: is it comely that a woman pray unto God uncovered?"*

The orarium had purple borders, a custom derived from the classical garments, which were but slightly modified when first used by the early Christians. Indeed examples are frequently met with of an ornament exactly similar to the modern stole worn upon the shoulders of the ancient Romans when offering sacrifice.



Fig. 37.

The orarium or *stole*, by which name for a long period it has been known, is a part of the sacerdotal costume which has always been held of the highest importance by both the Greek and Latin Churches. Its purpose was to symbolise the priestly office and authority; for though worn by deacons, it was over one shoulder only, as indicating the limited powers of that office. All orders above that

* 1 Corinthians, xi. 13.

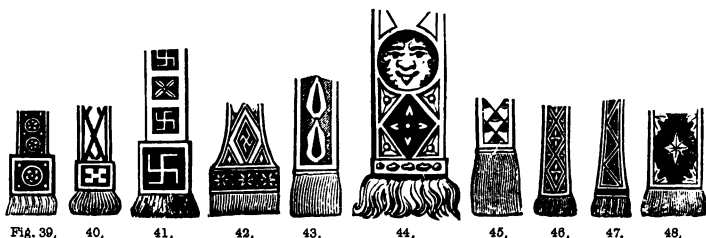
Illustrations.

Fig. 37.—Centurion offering sacrifice, from a Roman bas-relief engraved in Fairholt's *Costume of England*, p. 52.

of deacon invariably used it in the solemn services of the church. The modern stole of the Church of Rome has greatly widened ends, with crosses embroidered upon each, and a third in the centre. Those used in the thirteenth and early in the fourteenth centuries had frequently a broader piece placed upon the ends, and fringed. But the best examples from brasses show the stoles of uniform width, or of very slightly and gracefully increased dimensions at the ends. It is rare to find on them at that period the three crosses now considered indispensable by the Roman Catholic clergy, though doubtless every stole was marked with one



Fig. 38.



cross in the centre where it rested on the neck, a custom which was extended to all vestments set aside for sacred purposes. No satisfactory reason has been assigned for the broad ends of the modern Roman Catholic stole, which cannot be compared for elegance of form with those of the fourteenth century. The stoles were made of the very richest materials, embroidered in gold, silk, or jewels, and in colours corresponding with the vestments used at the particular seasons of fast or festival. It is presumed that the Reformed Church, in repudiating this custom, ordered the tippet of her ministering clergy to be *decent* (i.e. *plain*) and uniformly *black*. During mass, the officiating priest of the Roman Catholic

Illustrations.

Fig. 38.—End of a stole, part of a set of Spanish vestments in the author's possession.

Figs. 39 to 48.—Examples of the ends of stoles, from ancient brasses, engraved in Boutell.

communion crosses the ends of the stole upon his breast, fastening it under the girdle, while the deacon pins the ends under the right arm. These customs, however, are of comparatively recent introduction, and were not practised in the early church; nor, except in a few recent instances, has it ever been the custom of the Reformed Church in England.



Fig. 49.

Numerous examples of the form of the ancient stole may be met with on the monumental brasses of bishops and priests; they are seen with the ends terminating in a fringe worn under the cope, or falling beneath the edge of the chesuble, and always corresponding in shape and ornamentation with the maniple hung over the left arm. The clergy of the Reformed Church of England, who adopt the tippet as a stole, wear it in the form of a strip of black silk about four inches wide, a little more than three yards long, and simply fringed at the ends. It is of course never worn over the gown, but only with the surplice.

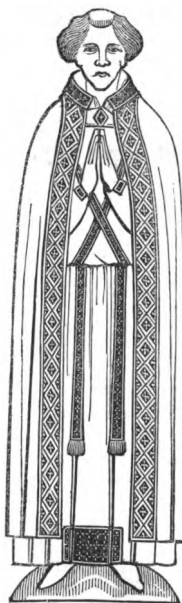


Fig. 50.



Fig. 51.

Illustrations.

Fig. 49.—Deacon in crossed stole, from a black letter pontifical in the author's possession.

Fig. 50.—Priest in crossed stole and cope, from a brass.

Fig. 51.—Priest in chesuble and stole, from a brass.

In the Latin version of the canons, the word *liripipium* corresponds with the English *tippet*. It is difficult to account for the origin of this word, which has been supposed to be derived from *cleripeplum*; probably it may be a compound of *lira*, a ridge between two furrows, and *peplum*, a long robe of white or purple worn by the goddesses, which nearly corresponds with the ancient classical vestment, with its purple borders upon the white linen. This, however, is mere conjecture.

The canon further restricts non-graduates to the use of "some decent tippets of black, *so it be not silk.*" This is a clause from one of the sumptuary laws which attempted very unsuccessfully to regulate the inordinate passion for extravagance in dress so frequently complained of by early English writers, and, like many other of the canonical regulations, is no longer applicable to the present altered state of society.



FIG 52.

Illustrations.

Fig. 52.—Lady in eared hood and long tippet, from an engraving in Fairholt's *Costume in England*, p. 204.

